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STUDIE/ARTICLES

THE MUSEUM AND THE CULTURAL QUARTER: FERI NOVAK'S CULTURAL QUARTER IN MURSKA SOBOTA (SLOVENIA)

OSKAR HABJANIČ

<https://doi.org/10.5817/MuB2025-2-3>**ABSTRACT/ABSTRAKT:**

The success of a cultural quarter depends primarily on human resources, the desire to create a better and higher-quality life within the local area, the support of the city administration, and, most importantly, the collaboration between the public and private sectors. Within the framework of theoretical predispositions, the role of the museum in a cultural district focuses on the communication of cultural heritage, which contributes to the strengthening of identity, memory, community cohesion, sense of place, and a sense of belonging. Feri Novak's Cultural Quarter is by no means a utopian project, nor is it a utopian idea; rather, it represents a vision of a modern concept for the development of an urban community.

**Muzeum a kulturní čtvrť:
Kulturní čtvrť Feriho Novaka
v Murské Sobotě (Slovinsko)**

Úspěch kulturní čtvrti závisí především na lidech, jejich touze vytvářet lepší a kvalitnější život v rámci dané lokality, podpoře vedení města a především na spolupráci veřejného a soukromého sektoru. Teoretickým předpokladem je, že role muzea v kulturní čtvrti se zaměřuje na zprostředkování kulturního dědictví, které přispívá k budování identity, paměti, soudržnosti komunity, vztahu k danému místu a pocitu

sounáležitosti. Kulturní čtvrť Feriho Novaka není v žádném případě utopickým projektem ani utopickou myšlenkou, ale představuje spíše vizi moderní koncepce rozvoje městské komunity.

KEYWORDS/KLÍČOVÁ SLOVA:

cultural quarter – creative industrial quarter – community – Franc Novak – agora – Murska Sobota (Slovenia)
kulturní čtvrť – kreativní průmyslová čtvrť – komunita – Franc Novak – agora – Murska Sobota (Slovinsko)

Introduction

Murska Sobota is a town in the north-eastern part of Slovenia with about 11 000 inhabitants. Between 1970 and 2010, the city was based on textile and manufacturing industries. With the decline of its two main industries, the Mura and Pomurka factories, the city experienced a loss of identity and continues to face challenges in overcoming the legacy of socialism.

With this contribution, I aim to redefine the city's identity, focusing on its cultural heritage and the cultural and industrial creative power. Furthermore, the paper focuses on the role of the museum within the cultural quarter, its mission, and its methods of operating within the community. The aim of the paper is to question the still traditional role of the museum, which centres

on the dissemination of knowledge, learning, education,¹ research, and conservation, in the context of the social role of museums and the promotion of activism, cooperation with civil society, and non-governmental organizations. Consequently, the paper raises the question of what role the museum plays within the cultural quarter and its common reference points.

The paper is written on the 70th anniversary of the Pomurje Museum, which, since its foundation, has been dedicated to collecting and research of cultural heritage. With this contribution, I aim to encourage discussion on the broader social role of the museum within the city. At the same time, the Municipality of Murska Sobota has launched a public architectural competition for the redesign of the central city park, which covers 95,806 square meters. At the heart of the park stands the castle, home to the Pomurje Museum. Based on this case study, I highlight the possibilities for the further development of the Pomurje Museum within a potential development of cultural quarter.

The research is based on the analysis and comparison of cultural and historical sources, examined

¹ SMITH, Laurajane. Theorizing Museum and Heritage Visiting. In: WITCOMB, Andrea and MESSAGE, Kylie (eds.). *The International Handbooks of Museum Studies: Museum Theory*. Wiley: Blackwell, 2015, pp. 459–484.

through the lens of contemporary museological concepts. The paper contrasts different concepts of the cultural quarter and the role of museums in contemporary society, with the aim of exploring synergies between public space, cultural – creative quarter and the museum.

Primarily, it is important to clarify the title. Feri Novak (1906–1959) was an urban planner and architect who worked in Murska Sobota during the interwar period and immediately after the Second World War. In 1933, he graduated from the Vienna Academy of Fine Arts, continued his training in Paris with Le Corbusier, and at the Technical University in Vienna. To avoid any misunderstanding, according to available sources, Feri Novak never planned any kind of cultural quarter. The term “cultural quarter”, which I will further develop in this discussion, originally emerged in post-Fordist American cities in response to industrial decline and the resulting loss of urban identity. A cultural quarter is closely linked to the regeneration and transformation of a specific city district.

The first such models appeared in the 1980s, driven by the vision of individuals who saw an opportunity to rebuild the identity of neglected and dehumanized urban spaces. Instead of decay, they envisioned the potential for cultural and economic revitalization, turning abandoned areas into vibrant, creative hubs that blend history with contemporary urban needs.

Novak’s direct connection to culture lies in his design and realization of the first newly constructed building in Murska Sobota dedicated exclusively to cultural activities – the Park Cinema (1951).² This

² KUTIN, Meta and EBENŠPANGER, Tomaž. Arhitektura za bodočega človeka. *Arhitektov bilten: AB: mednarodna revija za teorijo arhitekture*. 2016, vol. 47, no. 209/210, p. 62.

purpose-built structure marked a significant moment in the city’s architectural and cultural development.

It is worth noting that the author of this contribution initially worked with the provisional title “*Cultural Quarter Soboški Park*”. However, through research into Novak’s architectural oeuvre, it became evident that his works themselves define, shape, and surround the cultural landscape of the area in question.

The museum and the cultural quarter

a) The museum theory

In this chapter, I highlight only the basic theoretical museological frameworks of Georges Henri Rivière (1897–1985), Peter van Mensch, Laurajane Smith, and the ICOM definitions from 1946 onwards, and set them in dialogue with contemporary urban theories.

If we may say that museums of the 19th and the first half of the 20th century sailed rather calmly on the waves of collecting, research, conservation, and education, then from the 1960s onward, museums began to navigate in the more turbulent waters, at times encountering the reefs of authorized discourse³ – whether stemming from museum provenance or from political indoctrination.⁴

The 1946 ICOM definition described a museum as “*A collection of artistic, technical, scientific, historical, or archaeological material made*

³ SMITH, Laurajane. *Uses of Heritage*. London: Routledge, 2006, pp. 85–192.

⁴ PERKO, Verena. The (non)politicity of cultural heritage and processes of democratization of Slovenian society. In: SITER, Daniel; HELLMUTH KRAMBERGER, Anja and TOPLAK, Jurij (eds.). *Cultural formations in context: historical and contemporary analyses*. Zürich: LIT Verlag, 2025, pp. 174–193.

available to the public, including zoological and botanical gardens, but excluding libraries, except those with permanent exhibition spaces”.⁵

Within the framework of the 1946 definition, the museum’s mission was fundamentally based on collections and their dedicated exhibition spaces. This museum paradigm highlights the key concepts of museums in the post-World War II era: public accessibility, collection, and exhibition. A museum, therefore, was established for the public, featuring permanent exhibition spaces where objects from museum collections were displayed through permanent or temporary exhibitions.

In 1951, a redefinition of the museum emerged, describing it as “*Any permanent institution managed in the general interest, with the purpose of preserving, studying, and improving collections of cultural value, and primarily of exhibiting groups of objects and specimens for public enjoyment and education: artistic, historical, scientific, and technical collections, botanical and zoological gardens, and aquariums. Public libraries and public archival institutions that have permanent exhibition spaces are also considered museums*”.⁶

In this context, the museum embraces the following paradigms: sustainability, restoration/conservation (preservation), research, and exhibition. The definition emphasizes stability, public interest, and the

⁵ MAIRESSE, François. Definitions and missions of museums. Online. In: *What definition do museums need. Proceedings of the ICOM Committees’ day*. Paris: ICOM, 2020, pp. 33–40. Available from: <https://www.icom-ce.org/wp-content/uploads/2021/01/Whatdefinition-Proceedings-ICOM-France.pdf>. [accessed 2025-01-12].

⁶ ICOM Statutes, July 1951. Online. In: *Embassy of culture*. Available from: <https://embassy-of-culture.com/project/icom-museum-definition/>. [accessed 2025-01-12].

museum's roles in entertainment and education. The notion of entertainment remains a significant aspect in the 1961 definition, which defines the museum as "Any permanent institution that, for the purposes of study, education, and enjoyment, preserves and exhibits collections of objects of cultural or scientific significance".⁷ Thus, the museum's mission was seen as both an educational and a recreational institution, dedicated to the public interest through its collections, preservation efforts, and exhibitions.

At the ICOM conference in Santiago de Chile in 1972, the museum definition for the first time emphasized the role of the community: "The museum is an institution in the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in moulding the consciousness of the communities it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the presentation of contemporary problems; that is to say, by linking together past and present, identifying itself with indispensable structural changes and calling forth others appropriate to its particular national context."⁸

The social role of the museum was also emphasized in 1974, following global changes in Europe: "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, preserves, researches, communicates, and exhibits material evidence of

humanity and its environment for the purposes of study, education, and enjoyment."⁹

The concepts of museum redefinition primarily stem from the so-called "new museology" that developed in France. This should be understood as a consequence of numerous social changes in public life, gradual liberalization, egalitarianism, and emancipation, the rise of the individual, and the advocacy for the removal of both spiritual and social taboos.¹⁰ It also arose from urbanization and the increasing demand for an educated workforce, which led to the era (1945–1990) that Hobsbawm refers to as a social or cultural revolution.¹¹ Culture became the guiding principle for life.¹²

The charismatic Georges Henri Rivière (1897–1985) took the leading role in "new museology". Influenced by Claude Lévi-Strauss and the previously mentioned structural and intellectual reforms, Rivière, during the tenure of Cultural Minister André Malraux (1901–1976), highlighted the social role of heritage, public space/territory, and the importance of neighbourhoods and communities. This is the period of the rise of neighborhood museums, which built their identity and

recognition on community identity, public engagement, lean museum structures, local funding, decentralization, participation, cooperation, teamwork, and interdisciplinarity.¹³

A theoretical museological model that closely reflects the functioning of a cultural district was developed by Peter van Mensch. With the intention of moving away from the traditional hierarchical and exclusionary model of heritage communication that predominates in institutions, van Mensch proposes a museological system based on a network of equal interrelations within preservation, research, and communication, structured through input and output systems. The internal orientation finds its field within the museum's operations, such as the needs of exhibitions, research, or documentation, while the external orientation is directed toward social needs that originate from outside and to which the museum's internal functions must respond. Independent of these, communication may also take place solely within each of the two systems.¹⁴

On the one hand, van Mensch relies on the traditional institutional model, which, through Humboldt's paradigm, preserves the elitism of the museum as an institution; on the other hand, he draws on the Enlightenment-inspired model of German Romanticism, which regarded the education of the masses as an ethical advancement of society as a whole – an aim that could only be achieved through the communication of cultural heritage with the public.

⁷ ICOM Statutes, November 1961. Online. In: *Embassy of culture*. Available from: <https://embassy-of-culture.com/project/icom-museum-definition/>. [accessed 2025-01-12].

⁸ See Round Table Santiago do Chile ICOM, 1972. Online. *Cadernos De Sociomuseologia*. 2010, vol. 38. Available from: <https://revistas.ulusofona.pt/index.php/cadernosociomuseologia/article/view/1640>. [accessed 2025-03-15].

⁹ MENSCH, Peter van. *Towards a methodology of museology*. PhD thesis. Zagreb: University of Zagreb, 1992, p. 225.

¹⁰ PRUNK, Janko. *Zgodovina Evrope v dobi racionalistične civilizacije 1775–2015*. Ljubljana: Cankarjeva založba, 2018, p. 480.

¹¹ HOBBSAWM, Eric. *The Age of Extremes: 1941–1991*. London: Abacus, 1994, pp. 287–343.

¹² This is the period of Georges Pompidou, who served as President of France from 1969 to 1974. During his presidency, the project to build the Centre Pompidou was initiated, incorporating a public library, a museum of contemporary art, and a music center. The architects Renzo Piano and Richard Rogers were responsible for the design of the Centre. Together with its public square, the Centre Pompidou represents a prototype of public engagement and the integration of public space. The cultural centre was opened in 1977. See NEWHAUSE, Victoria. *Towards a New Museum*. New York: The Monacelli Press, 2007.

¹³ DOLÁK, Jan. *Museology and its theory*. Brno: Technical Museum in Brno, 2022, pp. 132–133.

¹⁴ MENSCH, Peter van. *Towards a methodology of museology*. PhD thesis. Zagreb: University of Zagreb, 1992, pp. 160–162.

In their further elaborations, van Mensch and Meijer-van Mensch entrusts the curating of exhibitions and museum collections to the public, with participation as a key word.¹⁵ In a way, van Mensch's and Meijer's vision of the functioning of museums coincides with Laurajane Smith's critique, which attributes to museums the perpetuation of an authorized discourse.

Smith understands heritage as a collection of values that are constantly evolving and being redefined. It is heritage in motion and in the making; heritage is a process rather than a fixed entity, especially in the context of the authorized discourse of the professional curator. It emerges primarily outside positions of power and is gathered and documented together with the community in which the museum operates and fulfills its core mission. The heritage correlates with identity, ethnicity, family.¹⁶

The ICOM definition of 2022 also highlights the inclusion of the public and the community. "A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."¹⁷

¹⁵ MENSCH, Peter van and MEIJER-VAN MENSCH, Leontine. *New Trends in Museology*. Celje: Muzej novejšje zgodovine Celje, 2011, pp. 49–62.

¹⁶ SMITH, Laurajane and CAMPBELL, Gary. The Tautology of "Intangible Values" and the Misrecognition of Intangible Cultural Heritage. *Heritage and Society*. 2018, vol. 10, no. 1, pp. 26–44.

¹⁷ Museum Definition. Online. In: ICOM. Available from: <https://icom.museum/en/resources/standards-guidelines/museum-definition/>. [accessed 2025-09-22].

b) The concept of a cultural quarter

A cultural quarter today is part of (almost) every urban environment. It represents and symbolizes ideals of freethinking, creativity, connection, community and neighbourhood, as well as art and heritage. It is an integral part of the public space, placemaking, and what are known as third spaces (cafes, restaurants, bars, hair salons, etc.),¹⁸ thereby enabling the establishment of a modern agora.

Early examples of best practices can be found in the United States, with notable examples such as the *Pittsburgh Cultural District*, established in 1984. Another internationally recognized cultural quarter is the *Temple Bar* area in Dublin, along with many others. Cultural quarters are built upon both creative and cultural industries. Within these quarters, the non-industrial cultural sector thrives, encompassing visual arts, performing arts, and heritage.

On the other hand, the industrial cultural sector includes film, video, film production, radio, computer games, music, media, books, design, architecture, and advertising. Connecting industries also play a key role, especially those that link the cultural and creative sectors. For example, industries related to mobile technology, computing, and various music media contribute to the synergy of the cultural quarter, further blurring the lines between traditional cultural sectors and emerging creative industries.

¹⁸ Unbeatable literature from this field, see OLDENBURG, Ray. *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons and Other Hangouts at the Heart of the Community*. New York: Da Capo Press, 1989.

Quarters or urban villages,¹⁹ also urban showcases,²⁰ stem from the experience or consumption of areas such as art, food, music, fashion, accommodation, and entertainment. In this context, we see the reflection of what is known as street culture, working-class traditions, ethnicity, and gender. The quarter intertwines the symbolic power of culture and culture as a form of production or consumption.

A key characteristic of a quarter is *networking* – connecting various stakeholders who operate/create within a specific urban territory. The content of this activity is tied to a complex system of activities and exchanges, within which social networks of different stakeholders are formed. If we perceive a quarter as an informal, geographically bounded area, with a representative in various city committees, the cultural district primarily refers to promoting, creating, and fostering cultural activity, which is defined by several physical points within the district.

John Montgomery, in his definition of cultural districts, approaches the concept from an urban planning perspective. The primary goal is to use planning and developmental efforts to preserve and promote cultural production and consumption. Moreover, cultural districts are often seen as part of a larger strategy that includes both cultural and economic development. This is often linked to the regeneration or revitalization of a selected urban area, where various urban activities and public engagement need to be encouraged. In other words, cultural districts

¹⁹ JAYNE, Mark and BELL, David. *City of Quarters: Urban Villages in the Contemporary City*. London: Routledge, 2004, p. 1.

²⁰ HALL, Tim and HUBBARD, Phil. *The Entrepreneurial City: Geographies of Politics, Regime and Representation*. London: John Wiley and Sons, 1998, p. 199.

typically combine strategies for increasing the involvement of arts and culture through cultural production and urban space creation. A cultural district is a geographically defined area within a city focused on cultural and artistic activities, featuring a group of buildings dedicated to organizing such activities. These spaces are either purpose-built or renovated, with the aim of creating a sense of identity, providing an environment that facilitates and promotes the delivery of cultural and artistic services and activities.²¹

The primary prerequisite for a cultural district is the presence of *cultural activity*. If possible, this context also includes *cultural production* (the creation of products) and *cultural consumption* (attendance at exhibitions, performances). A cultural district cannot function without a network of various, smaller, and medium-sized venues that enable cultural production and consumption.²² A vibrant street life is desirable, with a strong presence of bars, restaurants, bookstores, and similar establishments. The added value of the district is provided by businesses that create additional jobs, support nightlife, and facilitate the fluctuation of different generations around the clock.²³

Montgomery²⁴ postulates that a successful cultural policy within a cultural quarter is made up of:

- medium and smaller cultural venues;
- festivals and events;
- providing workspaces for artists and independent producers;
- smaller businesses operating in the cultural sector;
- offering additional support for office and workspace provisions;
- involvement of businesses working in the arts sector;
- education in the fields of culture and media;
- integration of art into the environment;
- promoting art that engages with the neighbourhood;
- regular daily users;
- regular night-time users;
- consistent funding.

Justin O'Connor sees the cultural quarter as a correlation between society, culture, and heritage. The cultural quarter represents the alignment and convergence of art and heritage within culture, as well as culture as a manifestation of society. Cultural quarters offer a context for utilizing planning and developmental powers to preserve and promote cultural production and consumption.²⁵

A successfully functioning cultural quarter presupposes the creation of a space that responds to the modern needs of society, with an emphasis on free creation and expression, blending the local and the contemporary, creating a microclimate, allowing for personal development, establishing contact points, and creating recognizable informal meeting places. Spaces for movement, business, gathering, and socializing must be provided, along with well-maintained spaces. The focus should be on sophisticated design, the recognisability of the space, which significantly

contributes to and creates the brand of the cultural quarter. Activity points must be well-organized, characterized by diversity and consistency, establishing a combination of different activities in close proximity that can be interconnected. Permanent activities must be enabled in the morning, afternoon, and evening, blending public events with private gatherings. The spaces or areas must be attractive, inspiring, and pleasant to the senses, relating to color, texture, surface, ornament, material, and decoration. Meeting points must be recognized and highlighted, with attention to corner intersections, public monuments, hubs, and, last but not least, green spaces must be well-maintained to attract different visitor structures.²⁶

Italian economist Pier Luigi Sacco bases his developmental and economic model of the quarter on three indicators: the attractiveness of resources, innovation, and cultural production. The attractiveness of the cultural milieu stems from the openness of society and a dynamic, friendly environment that creates space for innovation and creativity. To create a community-friendly environment that will recognize development and progress in culture, it is necessary to provide mechanisms that will encourage individuals and local communities to engage in activities that foster and promote interaction between social activity and knowledge. Sacco relies on the so-called Schumpeterian model of "spontaneous order", which allows the connection between cultural experience, creativity, and innovation that does not emerge from institutionalized patterns of behavior but is always the result of a socially and psychologically

²¹ MONTGOMERY, John. Cultural Quarters as Mechanismus for Urban Regeneration, Part 1: Conceptualising Cultural Quarters. *Planning, Practice & Research*. 2003, vol. 18, no. 4, p. 293.

²² Ibidem, p. 296.

²³ More about the importance of retaining and creating production, and intergenerational presence in the late evening hours, see MONTGOMERY, John. Planning for the night-time economy of cities. *Regenerating Cities*. 1994, vol. 7, pp. 32–39.

²⁴ MONTGOMERY, John. Cultural Quarters as Mechanisms for Urban Regeneration, Part 1: Conceptualising Cultural Quarters. *Planning, Practice & Research*. 2003, vol. 18, no. 4, p. 297.

²⁵ O'CONNOR, Justin. 'A Special Kind of City Knowledge': Innovative Clusters, Tacit Knowledge and the 'Creative City'. *Media International Australia*. 2004, vol. 113, no. 1, p. 131.

²⁶ ROODHOUSE, Simon. *Cultural Quarters: Principles and Practice*. Bristol: Chicago Press, 2010, pp. 26–27.

conditioned micro-environment, influencing the final production of cultural content.²⁷

Sacco does not perceive culture as part of leisure time, but rather as a way of life. In this context, cultural districts are no longer specialized production units but centres that drive the functioning of the entire city. This also transforms their traditional role as gathering points or meeting places, as dictated by the vertical structure of the city, which originates from self-sufficiency and the “mental lock” imposed by the concentration of similar activities. A cultural district, as a cultural hub, operates on a horizontal level, connecting all the components that are specifically related to the cultural district and only indirectly influencing cultural production. In this context, Sacco draws on urbanist Richard Florida and his development of the creative class model, which is based on the so-called 3T model: Technology, Talent, and Tolerance.²⁸ In this sense, the cultural district can be understood as “research and development laboratories” for experimenting with and developing new forms of urban connectivity.²⁹

A cultural district is not merely an institution or a recognizable architectural landmark; rather, it is the content of the cultural district that defines its presence in the city and among the public. In this regard, the importance of so-called third places – restaurants, bars, and cafés – as key contributors to the cultural district should not be overlooked. Malcolm Miles emphasizes that a cultural district

is characterized by a concentration of cultural production aimed at improving the area, preventing degeneration and the decay of buildings, and attracting private sector investment by introducing new architecture or new content (such as museums, galleries, or cultural centres). While galleries, museums, and cultural centres ensure daytime activity, the diversity of bars and restaurants provides a vibrant nightlife.³⁰

The significance of a cultural district is closely tied to memory, identity, and the connection of users or residents to the space and to one another. It is about the impression a place leaves on a visitor, its recognisability, and its image.³¹ Urban space must stem from an understanding of the space itself and the activities within it,³² all of which together shape the distinct brand of the cultural district.

An inseparable part of a cultural district is the establishment of dialogue and opportunities for expressing opinions within public space. In this context, the cultural district can and must connect with the concept of the “modern agora”. In other words, the cultural district must take on the role of the 21st-century agora and opened its doors to activism.

There is no shortage of parallels between a cultural district and the agora. In its early design, the agora served as a meeting point, either within or outside the city. It was intended for market, craft,

and political functions, but above all, it was a hub for the flow of information, social interaction, and belief. It was a space where individuals could assert their rights, advocate for the public good, and act on behalf of themselves or the community.

Above all, the agora represented an opportunity for encounters and discussions – a place where doubts about the truth were dispelled, where justice was administered, and where two diametrically opposed social classes could equally share their opinions. Dickenson defines the agora as “a marketplace, a meeting place, a gathering point, the home of numerous public activities, always treated as the heart of the ancient polis. Here, Greeks gathered daily to shop, socialize, exchange news, and gossip”.³³

A thorough exploration of the cultural district as the agora of the 21st century is not the primary focus of this contribution.³⁴ However, it is important to note that, under the influence of the *Forum Romanum*, the agora, with its numerous public monuments, evolved into a place of worship for its heroes. At the heart of the agora was an open, empty public space where the community gathered. Within the architectural complex of the agora, during the late Hellenistic period – likely influenced by the Roman Empire – the so-called *bema*, or

27 SACCO, Pier Luigi. The Cultural Economics of Quarters. In: ROODHOUSE, Simon. (ed.). *Cultural Quarters: Principles and Practice*. Bristol: Chicago Press, 2010, pp. 33–37.

28 FLORIDA, Richard. *The Rise of the Creative Class*. New York: Basic Books, 2002.

29 SACCO, Pier Luigi. The Cultural Economics of Quarters. In: ROODHOUSE, Simon. (ed.). *Cultural Quarters: Principles and Practice*. Bristol: Chicago Press, 2010, p. 46.

30 MILES, Malcolm. Drawn and Quartered: El Raval and the Haussmanization of Barcelona. In: BELL, David and JAYNE, Mark (eds.). *City of Quarters*. London: Routledge, 2004, pp. 39–40.

31 LYNCH, Kevin. *The Image of the City*. Massachusetts, London: The MIT Press Cambridge, 1960.

32 *Out of Hours: A study of economic, social and cultural life in twelve town centres across the UK*. London: Comedia and Calouste Gulbenkian Foundation, 1991.

33 DICKENSON, Chris. *On the Agora: The Evolution of a Public Space in Hellenistic and Roman Greece (c. 323 BC – 267 AD)*. Brill: Leiden, Boston, 2017, p. 1.

34 More about this subject see HARRISON, Les. *The Temple and the Forum: The American Museum and Cultural Authority in Hawthorne, Melville, Stowem and Whitman*. Tuscaloosa: University of Alabama Press, 2007; ZUCKER, Paul. *Town and Square: From Agora to Village Green*. New York: Columbia University Press, 1959; CARR, Stephen; FRANCIS, Mark; RIVLIN, Leanne G. and STONE, Andrew M. *Public Space*. Cambridge: Cambridge University Press, 1992.

speaker's platform, became an increasingly common feature.³⁵

The American historian and philosopher Lewis Mumford, in his still unrivalled classic *The City in History* (1969), sees the rituals of ancient cities primarily as a spectacle, a theatre³⁶ that fosters dialogue. Almost without hesitation, we can say that the 21st-century city has similar ambitions – to become *visible, recognizable, appealing, successful, and attractive*. Cultural districts are an important emblem, an image, and often even an icon of a city. The concept of a modern, recognizable cultural district is primarily rooted in space. For its international, global recognition and successful operation, the following parameters are essential:

- an emerging or internationally established, iconic architectural firm or a distinctive, architecturally refined building with a cult (international) symbolism;
- a diversity of institutions and an interweaving of the public and private sectors;
- the inclusion of so-called iconic “third places”;
- networking between civil society, non-governmental organizations, and institutionalized public officials;
- a comprehensive, internationally oriented program;
- a globally recognized festival;
- the creation of a global cultural district brand;
- recognizable individuals or groups acting as festival promoters.

A cultural district is based on dialogue as well as spectacle, in

³⁵ DICKENSON, Chris. *On the Agora: The Evolution of a Public Space in Hellenistic and Roman Greece (c. 323 BC – 267 AD)*. Brill: Leiden, Boston, 2017, p. 129.

³⁶ MUMFORD, Lewis. *Mesto v zgodovini*. Ljubljana: Državna založba Slovenije, 1969, p. 164.

line with contemporary marketing trends. Above all, it offers a space for creating dialogue, shaping public space, and fostering a sense of community. Dialogue is like a “*delicate flower of its long vegetative growth*”.³⁷ It is not about gladiatorial combat or persuasion but about nurturing and encouraging creativity, the spirit, and the collective well-being of a community. It involves dialogue between various types of audiences that form within the cultural district: civil society, museum visitors, music and performing arts enthusiasts, the audience of third places, the private sector, passers-by, virtual visitors, and social media audiences. Within these groups, a dramaturgical arc takes shape, guided and connected by the dynamics of the different public spaces within the cultural district.

c) The concept of the Creative Industrial Quarter

Creative districts often emerge in areas of declining industrial activity. One of the most notable projects is the *Cultural Industries Quarter* in Sheffield, United Kingdom, established in 1981.

The concept of a creative industrial district is based on innovation, new products, and high value-added goods. It operates on the principle of networking among small and medium-sized enterprises within the creative industries sector. This sector includes music, commercial photography, graphic design, publishing, fashion, video production, film, and television.³⁸ A key characteristic of the creative sector is its interconnectivity, interdependence, and complementary nature, as various activities within it are closely

³⁷ Ibidem.

³⁸ MONTGOMERY, John. Cultural Quarters as mechanisms for Urban Regeneration, Part 1: Conceptualising Cultural Quarters. *Planning, Practice & Research*. 2003, no. 4, p. 298.

linked. Creativity itself serves as a crucial value-added component for businesses operating in this field.

The so-called “economic cluster” (also known as a “strategic interest association”) refers to a group of industries that are interconnected through buyers, suppliers, and others, all of which enhance competitive advantage. Such economic clusters can create significant wealth by generating a trade surplus (exports exceeding imports), which is then used to strengthen local products and offerings.

Successful creative clusters are based on a chain that involves production, distribution, and consumption. This interconnected system enables the industries to thrive and grow together, fostering innovation and maximizing economic potential.³⁹

An economic cluster is characterized by mutual formal or informal cooperation and the exchange of information through socio-economic networks. It can operate within unconventional forms (such as avant-garde or squatters) or as a counterforce to global corporations, trade unions, and dominant trends – whether artistic or political.⁴⁰

In economic terms, companies within an economic cluster benefit from savings in shared services (such as accounting, marketing, and IT support), the sharing of physical space, and the exchange

³⁹ MONTGOMERY, John. Planning for the nighttime economy of cities. *Regenerating Cities*. 1994, vol. 7, pp. 32–39. See also JACOBS, Jane. *The Economy of Cities*. London: Jonathan Cape, 1969.

⁴⁰ EVANS, Graeme. Cultural Industry Quarters: From Pre-industrial to Post-industrial Production. In: BELL, David and JAYNE, Mark (eds.). *City of Quarters: Urban Villages in the Contemporary City*. Aldershot: Ashgate, 2004, p. 75. See also EVANS, Graeme. Creative Cities, Creative Spaces and Urban Policy. *Urban Studies*. 2009, vol. 46, no. 5&6, 2009, p. 1034.

of know-how. Additionally, the common values, lifestyle, and working rhythms of the companies involved can also influence the cluster's cooperation and collective efforts. This interconnectedness fosters an environment that is both economically efficient and conducive to innovation and shared success.

The emergence of creative industrial districts must also be linked to structural changes in the economy and new methods of work. While industrial districts were once dominated by mass production, printing, and so-called heavy industry, the process of creative industries emphasizes individualism, digitalization, and boutique, limited-scale production.

Creative industrial districts are intertwined with the activities of the cultural quarter. Evans provides the following table (see table 1) in which he outlines the fundamental differences.⁴¹

The creative industry focuses primarily on economic development of an area, promoting the creation of new jobs, work in infrastructure, area regeneration, education and training, and support for talented individuals. Only after this comes tourism and event organization, advertising, accessibility, socializing, goods, and lastly, heritage. The latter is mainly incorporated into the creative industries through the regeneration of Eastern European cities and some Asian countries that follow UNESCO guidelines.⁴²

The creative industry, with its high added value of products, sells much more: primarily, it sells ideas related to lifestyle, ideas

Parameters	Cultural Quarter	Creative Industrial Quarter
Economical	Promoting the local economy	Promoting urban or regional economy
	Visitor economy	Knowledge economy
	Advertising	Creative tourism
	Division into areas	Manufacturing chain
	Culture and regeneration	Spill over/connection of innovations
Social	Identity	Permanent use
	"Single" use	Diversity
	Ethnic quarter	Quality of urban design
Cultural	Preservation of historical cores	Creativity
	Conservation, traditional craftsmanship	Design and architecture
	Festivals	Fairs
	City of culture	Creative city

Tab. 1: Comparative parameters of the Cultural and Creative Industrial Quarter

related to identity, ideas that touch the city, and ideas that relate to space and areas, districts, places, neighbourhoods, networks, clusters, and quarters.⁴³

Based on the strategic interest connection of economic clusters within cultural production, Evans derives the following typology:⁴⁴

- **individual cultural industrial production:** characterized by vertical de/integration (television/film and music postproduction, studios, new media, textiles, ceramics);
- **joint cultural industrial production:** characterized by horizontal integration (organized workspaces, visual arts, architecture, design, multimedia, craft/design solutions, fine arts, arts/cultural goods centers);
- **cultural production and consumption:** open studios, artistic markets, events/festivals;

- **cultural consumption:** retail (fashion, computing/electronics), street markets (antique, craft, food); artistic and entertainment spaces and districts (e.g., museum islands, theater and cinema spaces, so-called red-light districts, restaurants, clubs/bars).

If we limit the cultural quarter to a geographical space, the creation of space, and the presence of cultural activity, the creative industrial quarter focuses on the development of cultural entrepreneurship.

While the core characteristic of a cultural quarter is art, culture, and heritage, the emphasis in a creative industrial quarter is on innovation, value creation, and entrepreneurship. The cultural quarter focuses on events – exhibitions and other cultural happenings – highlighting the preservation of cultural and heritage characteristics, the “temperament of the city”. Its framework consists of theatres, museums, and galleries.

In contrast, the creative industrial quarter is dominated by small

41 EVANS, Graeme. Creative Cities, Creative Spaces and Urban Policy. *Urban Studies*. 2009, vol. 46, no. 5&6, p. 1039.

42 Ibidem, p. 1043.

43 FLEMING, T. Supporting the Cultural Quarter? The Role of the Creative Intermediary. In: BELL, David and JAYNE, Mark (eds.). *City of Quarters*. London: Routledge, 2004, p. 93.

44 EVANS, Graeme. Creative Cities, Creative Spaces and Urban Policy. *Urban Studies*. 2009, vol. 46, no. 5&6, p. 1082.

and medium-sized enterprises and start-ups, with a focus on creative production, media services, and design. The goal of these businesses is economic growth, an increase in innovation, technological advancement, and job creation. On the other hand, the cultural quarter emphasizes social inclusion, heritage, the promotion of intergenerational cooperation, empowerment, and cultural identity.

In conclusion, I may state that museological theories and ICOM definitions since the 1960s coincide with the theoretical foundations of the functioning of cultural quarters. ICOM's definitions are based on the inclusion of the public, society, community, and sustainability. Rivière, van Mensch, as well as Laurajane Smith, highlight memory, identity, and dialogue with the community. Participation paradigm points out community – led collecting, co-creating, co-curatorship, co-documenting.⁴⁵ Public space within the quarter is a shared space between the community and the community-based institutions. The open space of the agora represents a shared arena for community activism – echoing Robert Janes and Richard Sandell's conclusion that museums in the early 21st century required radical transformations in their missions, roles, values, and responsibilities.⁴⁶ Activism is most of all, to make a change, to make something different, to invite and host the community.

Justin O'Connor considers community, culture, and society as prerequisites for the successful functioning of a cultural quarter, while Pier Luigi Sacco views culture as a way of acting, living, and

⁴⁵ MENSCH, Peter van and MELJER-VAN MENSCH, Leontine. *New Trends in Museology*. Celje: Muzej novejšje zgodovine Celje, 2011, p. 51.

⁴⁶ JANES, Robert R. and SANDELL, Richard (eds.). *Museum Activism*. London: Routledge, 2019.

shaping individual identity. Graeme Evans regards the integration of the creative and cultural-heritage sectors as a condition for the successful functioning of a cultural quarter. He sees heritage as the soul of the quarter.

Within the framework of theoretical predispositions, the role of the museum in a cultural district focuses on the communication of cultural heritage, which contributes to the strengthening of identity, memory, community cohesion, sense of place, and a sense of belonging. Among the museum's activities within the district, I highlight only the most evident ones: exhibitions, thematic routes through the district, international festivals linked to the museum's notable collections, intergenerational workshops, public debates and round tables, book presentations, the collecting and presentation of intangible heritage in the community. Through partnerships, its activities further extend to gastronomic and sports events, events related to public health, promotion of new products, and other similar initiatives.

Community-based cultural institutions in Murska Sobota and the museological thought of the city's leading cultural workers

Murska Sobota established its first dedicated cultural institutions and professionalized them through systematic employment after World War II. These institutions evolved from the city's vibrant interwar association life. In 1955, the Regional Museum for Pomurje was founded, originating from the Prekmurje Museum Society, which had been established in 1935. As was common practice⁴⁷ since the

⁴⁷ The allocation and repurposing of castle spaces for museum use have a long history across Europe. In the former residence of the French kings, the Louvre, a public exhibition of paintings was

interwar period, the museum was housed in a former residential castle, located at the heart of a park that expanded around the historic estate.⁴⁸ The museum's permanent exhibition was officially opened to the public on October 17, 1956.⁴⁹

Among other key cultural institutions were the public library, which began operating in 1946, and the research library, founded in 1955. Their origins can be traced back to the late 19th and early 20th centuries with the establishment of the Educational Society in Železna County.

The city cinema, located at the edge of the park, was designed by architect Franc Novak in 1951,⁵⁰ though the first recorded film screenings in Murska Sobota date back to the period before World War I. The beginnings of today's Murska Sobota Gallery are linked to exhibition activities in

opened in 1793. A similar practice was observed in present-day Slovenia during the interwar period. Focusing specifically on the north-eastern part of the country, the City Ferik Museum in Ptuj was first relocated to the former Dominican monastery in 1928 and later, in 1945, took over the management of the castle complex. In Maribor, the transfer of museum collections to the central castle premises occurred in 1938. For further details, see MCCLELLAN, Andrew. *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in the 18th century Paris*. Oakland: California University Press, 1999; BRENCE, Andrej (ed.). *Muzejske zbirke v Ptujem gradu: sprehod skozi zgodovino, pogled čez obzorje*. Ptuj: Pokrajinski muzej Ptuj, 2006; HAJBANIČ, Oskar. *Muzeološke interpretacije stalnih razstav Pokrajinskega muzeja Maribor v obdobju od ustanovitve muzeja leta 1903 do sredine 20. stoletja*. In: HELLMUTH KRAMBERGER, Anja and PERKO, Verena (eds.). *Kulturna formacija in kulturni spomin: jubilejna publikacija: 9. znanstvena konferenca z mednarodno udeležbo*. Maribor: AMEU – ECM, Alma Mater Press, 2022, pp. 158–175. The nearby Lendava Castle was also no exception, as a museum was established there in 1972.

⁴⁸ For more information on the planting and structure of park areas in Murska Sobota, see ŠIFTER, Aleksander. *Soboška zelena pout: vodnik po soboškem parku*. Murska Sobota: Mestna občina Murska Sobota, 2012.

⁴⁹ KOREN, Vlasta. *Pokrajinski muzej za Pomurje v Murski Soboti*. *Časopis za zgodovino in narodopisje*. Nova vrsta. 1968, vol. 4, p. 295.

⁵⁰ For more information on Feri Novak's oeuvre, see DEŠMAN, Miha (ed.). *Arhitektov bilten: AB: mednarodna revija za teorijo arhitekture*. 2016, vol. 47, no. 209/210.

the spaces of the then Regional Museum for Pomurje. A dedicated building for the gallery was finally realized in 1965 with the opening of the Exhibition Pavilion, also designed by Franc Novak.⁵¹

The vision for the functioning of the central cultural institutions of that time can be discerned from contemporary publications. Upon its establishment, the Regional Museum for Pomurje was allocated four rooms, including the central representative Baroque salon on the first floor of the castle. The remaining spaces were primarily used as offices for the Municipality of Murska Sobota, which vacated the premises in 1963. This relocation allowed the museum to expand significantly, gaining a total of 15 exhibition rooms.

The mission of the postwar museum was articulated in 1960 by its then-director, ethnologist Vlasta Koren, in the professional journal *Kronika (Chronicle)*: “The museum’s task is to collect, preserve, and study all monuments in Pomurje, to enable experts to conduct scientific research on its collections, to organize and maintain exhibitions of museum materials, to provide professional guidance, to publish promotional materials, and to foster public interest in exhibitions and the findings of scientific museum work.”⁵²

Koren expanded on this mission in a similar article published in 1968 in other professional journal *Časopis za zgodovino in narodopisje (Journal for History and Ethnic Studies)* outlining a broader role for the museum: “The museum systematically collects and supplements its collections, organizes, studies, and preserves

⁵¹ VIDIC, Janez (ed.). *Razstavní paviljon arh. Franca Novaka 16. oktober 1965*. Murska Sobota: Pokrajinski muzej v Murski Soboti, 1965.

⁵² KOREN, Vlasta. Pokrajinski muzej za Pomurje. *Kronika, Časopis za slovensko krajevno zgodovino*. 1960, vol. 8, no. 1, pp. 60–63.

*artefacts within its area of activity, records museum materials, and presents its collections through permanent, temporary, and traveling exhibitions. It collaborates with related institutions and organizations, as well as with scientific institutions, professional colleagues at home and abroad, and ensures the conservation, restoration, and protection of collected materials. Additionally, the museum publishes professional and other works, facilitates scientific and professional study, promotes interest in its collections through lectures and guided tours, establishes connections with schools and other educational institutions, and provides professional support to them. It also works on popularizing exhibitions, researching museum-related issues, and training professional staff.”*⁵³ While the museum was intended as a centre for scientific and professional research, local municipal representatives also viewed it to broaden the horizons of citizens, reflecting its dual role in both academic study and public education.⁵⁴ The museum’s mission aligned with the contemporary global guidelines for museum operations.

In the exhibition catalogue *Likovna podoba Pomurja (The Artistic Image of Pomurje)* published during the opening of the Exhibition Pavilion designed by architect Franc Novak in 1965, diplomat and publicist Rudi Čačinovič (1914–2008) reflects on the significance of the gallery for the community on the outskirts of the country: “The new exhibition pavilion should serve as a clear proof

⁵³ KOREN, Vlasta. Pokrajinski muzej za Pomurje v Murski Soboti. *Časopis za zgodovino in narodopisje. Nova vrsta*. 1968, vol. 4, p. 295. About the museum mission see also FUJS, Metka. Muzej – skupnost – razvoj: 50. let Pokrajinskega muzeja Murska Sobota. In: BALAŽIC, Janez (ed.). *Zbornik Soboškega muzeja*. Murska Sobota: Pokrajinski muzej v Murski Soboti, 2005, vol. 8, pp. 13–32.

⁵⁴ KOREN, Vlasta. Pokrajinski muzej za Pomurje v Murski Soboti. *Časopis za zgodovino in narodopisje. Nova vrsta*. 1968, vol. 4, p. 296.

*that even communes in less developed regions recognize the completeness of their tasks, from efforts for economic growth to education within the work collectives, from general and secondary schooling to the commune’s obligation to provide broad visual arts education to the population...”*⁵⁵ Čačinovič viewed the new architectural building as part of a correlation between culture, economy, education, and community.

The present-day mission defines the role of the Pomurje Museum as follows: “The Pomurje Museum Murska Sobota (PMMS) is the central regional institution for the protection of movable cultural heritage in the Pomurje region. Its mission is a complex museum activity, which includes recording, collecting, researching, documenting, protecting, educating and various forms of presenting all types of material and spiritual cultural heritage created by the inhabitants of this region from the first settlement until today...”⁵⁶ It is clearly evident, that the museum is stick with its traditional role of collecting – researching – protecting, and not following, for example the before mentioned participatory approach.

The concept of Feri Novak’s Cultural Quarter

Each concept of a cultural quarter is unique, depending on the *eco-types* of the specific environment, the urban environment, and, above all, human potential. The formation and development of the architect Feri Novak’s Cultural Quarter is based

⁵⁵ ČAČINOVIČ, Rudi. Razstavní paviljon arh. Franca Novaka. In: VIDIC, Janez (ed.). *Razstavní paviljon arh. Franca Novaka 16. oktober 1965*. Murska Sobota: Pokrajinski muzej v Murski Soboti, 1965, s. p.

⁵⁶ *Pomurski muzej Murska Sobota*. Online. Available from: <https://www.pomurski-muzej.si/pages/en/about-the-museum/mission.php>. [accessed 2025-01-10].

on four fundamental characteristics that this quarter must rely on.

The first characteristic of the cultural quarter is the geographical area encompassed by the Cultural Quarter of architect Feri Novak. On the central axis, we find: the arrangement of the square and the tree-lined avenue in front of the Murska Sobota Castle or the city park, the monument to the writers of Murska Sobota (1938), the arrangement of the town square (Victory Square) (1939), the monument to fallen teachers of Pomurje (1959), Villa Vučak (1932), the Workers' House (1933–1936); Kino Park (1951), the Šerbec House (1938); to the west: the Primary School (1940–1943); to the north: Villa Kous (1954), the Home of Pomurje Hunters (1959), and the swimming pool and the arrangement of the Fazanerija complex (1934–1935) with Swimming Street (1943–1945); to the south: residential blocks along Štefana Kovača Street (1956–1962).⁵⁷ All of these works were designed by architect Feri Novak.

The geographical area of the quarter is currently defined by the following institutions: to the north, the Murska Sobota Health Centre and the swimming complex with the city football stadium; to the east, the Evangelical Church; to the west, Primary School I; to the south, the Park Theatre. At the centre of the area is the castle, which houses the Pomurje Museum Murska Sobota and the Youth Information and Cultural Center (MIKK).

The second characteristic is his profession – architect. Architecture is placed among the creative industrial quarters, which, along with architecture, include film production, music, media,

57 KUTIN, Meta and EBENŠPANGER, Tomaž. Arhitektura za bodočega človeka. Arhitektov bilten: AB: mednarodna revija za teorijo arhitekture. 2016, vol. 47, no. 209/210, pp. 18–77.

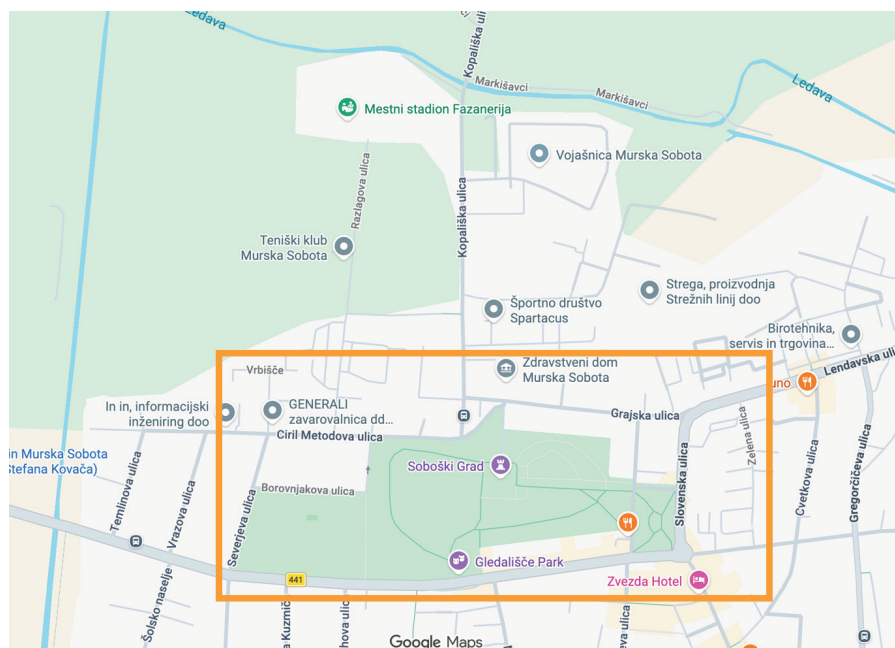


Fig. 1: Preliminary outline of the area of the Feri Novak's Cultural Quarter

journalism, design, and advertising. The life path of the curious and eager Novak is linked to the architect Le Corbusier (1887–1965), whose works are listed as part of the UNESCO World Cultural Heritage. In addition to Corbusier, Novak is also associated with Jože Plečnik (1872–1957), with whom he worked as a young masonry apprentice on the construction site of Plečnik's church in Bogojina. Plečnik's works are also listed on the World Heritage List, as well as with Peter Behrens (1868–1940), one of the leading German architects during the interwar period, under whom he studied architecture at the Academy of Fine Arts in Vienna. This circle also includes numerous students who worked in the architectural offices of the mentioned architects and, like Novak, worked and developed in their own local environments.⁵⁸

This is reflected in the content platform of the quarter's activities. Today, architecture, along with

the previously mentioned creative industries, intertwines with numerous other fields, which, as shown in the diagram below, raises many questions that need to be addressed to the community or the functioning of the quarter. Mainly, these questions refer to the paradigm of the new European Bauhaus: sustainability, inclusion, aesthetics, and the quality of experiences.

The third characteristic that shapes the Cultural Quarter by architect Feri Novak is the intertwining of the creative and industrial cultural quarter, which enables networking and the connection of various activities. The table below⁵⁹ provides a framework for the interplay of activities occurring in the mentioned area, and it presents its typology with three basic starting points: *creative industries, the non-industrial cultural sector, and third spaces.*

The fourth characteristic is branding, recognition, and identity

58 ZUPANČIČ, Bogo. Plečnikovi študenti in drugi jugoslovanski arhitekti v Le Corbusierovem ateljeju. Ljubljana: Muzej za arhitekturo in oblikovanje (MAO), KUD Polis, 2017.

59 The table serves only as a starting point, illustrating the current state. March 2025.

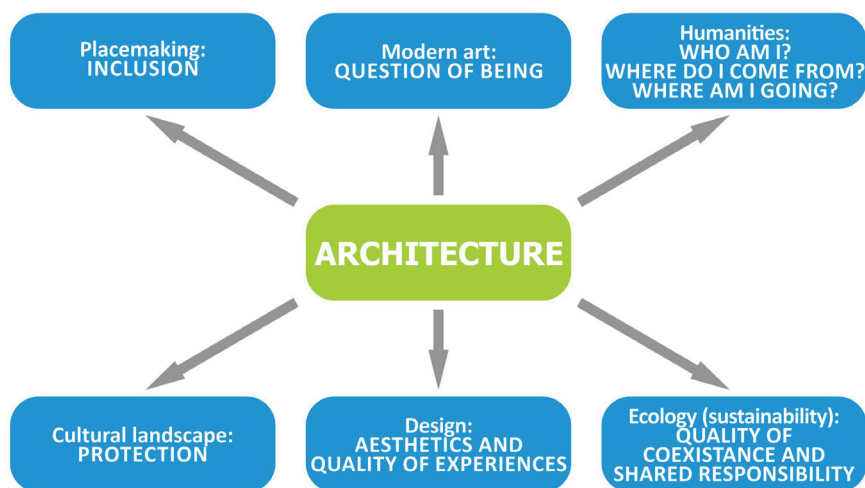


Fig. 2: The metaphysics of architecture

Creative Industries	Non-industrial (sports) cultural sector	Third places
Society for the Development of Modern Music.	Pomurje Museum	Vinter (ice – cream & Coffee)
Development Center Murska Sobota.	Theatre Park	Fitness centre
Photo Zauneker	Evangelical Church	Zvezda (restaurant)
Tattoo blaster society	Swimming Pool complex	Sladoled Kavarna in slaščičarna DAVINCI (ice – cream & Coffe)
Kids shop and creativity place for kids	Soccer Stadium	Bar Caffè PARK (coffe house)
ES-Walding, Metalworking	Medical Hall	Cafe Cubo, Spartakus (coffe house)
	Primary School	Frizer Hugo (Hair dresser)
	Society for Technical Culture	
	The House of Fruits of the Society	

Tab. 2: An illustration of the stakeholders of the Feri Novak’s Cultural and Creative Quarter

of the largest city in Pomurje, which the city should build upon. Modern architectural firms operate as brands, and the phrase “starchitects”⁶⁰ is often associated with their work. Their projects attract various industries that we have already mentioned, to which *tourism, marketing, and cultural heritage* should also be added. Strong cultural heritage policy strengthen the city image, attract

tourism, and foster economic development.⁶¹

Conclusion

The functioning of a successful cultural quarter depends primarily on human resources, the desire to create a better, higher-quality life within the local area, the support of the municipal government, and,

60 See also SKLAIR, Leslie. *The Icon Project: Architecture, Cities, and Capitalist Globalisation*. Oxford: Oxford University Press, 2017.

61 ŠRODA-MURAWSKA, Stefania. Models for cultural development strategies and experience of medium-sized cities in Central and Eastern Europe – A case of Poland. *City, Culture and Society*. 2025, vol. 40, p. 1.

most importantly, collaboration between the public and private sectors. In this context, the museum of the 21st century must follow the paradigm of collaboration and assume the role of a mediator between the private creative sector and the public sector as the guardian of memory, identity, and community belonging.

Feri Novak’s cultural quarter should focus on:

1. cultural-artistic heritage: The quarter must be designed in such a way that it incorporates numerous monuments and buildings that are part of the cultural heritage of Pomurje, while also creating a new artistic and cultural identity for the city.

2. urban space design: The quarter must include functional and aesthetic improvements to urban spaces such as squares, parks, schools, cultural centres, and residential buildings, enabling synergy between cultural, educational, and social activities.

3. urban regeneration: Feri Novak’s cultural quarter relies on regenerating the area where old buildings are preserved and renovated, while new spaces are built that encourage cultural creativity and urban life.

This approach reflects a specific adaptation of the cultural quarter to the needs and characteristics of the local environment, enabling the development of a cultural space in harmony with heritage-protected architecture, natural values, and modern urban infrastructure.

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